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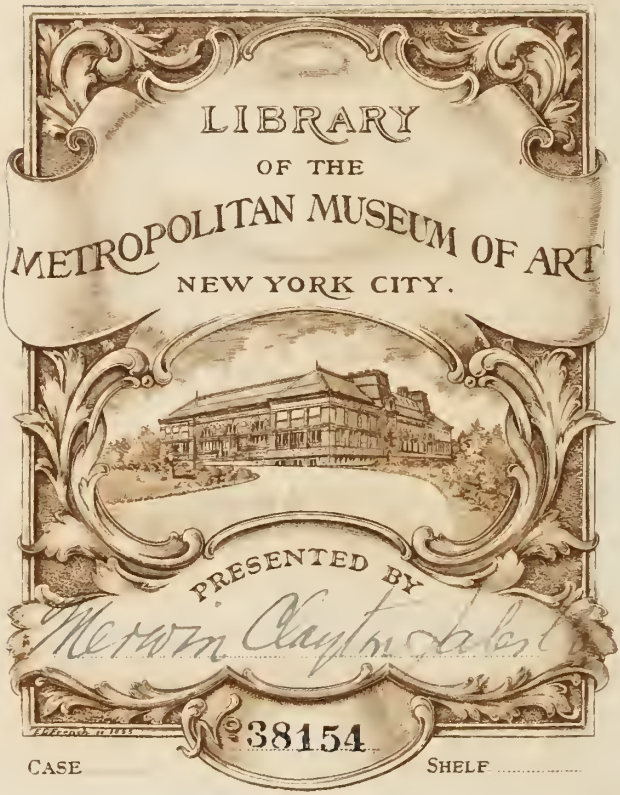

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March 1915

CATALOGUE OF
ETCHINGS

By WHISTLER, MERYON, HAIG,

AND OTHERS

TO BE SOLD

FRIDAY AFTERNOON, MARCH 19th, 1915

AT 2.30 O'CLOCK

AT

The Merwin Galleries

16 EAST 40th STREET

NEW YORK

Etchings and Engravings

BY

ANCIENT AND MODERN MASTERS

INCLUDING A SMALL

PRIVATE COLLECTION

BROUGHT TOGETHER BY

A NEW YORK AMATEUR

ETCHINGS by Whistler, Meryon, Cameron, Haig, Legros, Haden, Claude, Rembrandt, and others.

PORTRAITS by Drevet, Edelinck, and Nanteuil.

ENGRAVINGS by Durer, Bartolozzi, and others.

TO BE SOLD AT AUCTION

FRIDAY AFTERNOON, MARCH 19th, 1915

COMMENCING AT 2.30 O'CLOCK

AT

The Merwin Galleries

16 EAST 40TH STREET

NEW YORK

TELEPHONE, 1106 MURRAY HILL

EXHIBITION TO BEGIN MARCH 17th

CONDITIONS OF SALE.

1. All bids to be per Lot as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer shall use his judgment as to the good faith of all claims, and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Merwin Sales Co. will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

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7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as the Merwin Sales Co. shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale, together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Merwin Sales Co. to enforce the contract with the buyer without such resale.

THE MERWIN SALES COMPANY,
16 East Forticth Street,
New York.

THE ALEXANDER PRESS, 114-116 W. 27th St., N. Y.

ETCHINGS AND ENGRAVINGS

BY

ANCIENT AND MODERN MASTERS

On Friday Afternoon, March 19th, 1915

Commencing at 2.30 o'clock

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1. ACKERMANN'S AQUATINT VIEWS. Old Shoreham Church and others, by Prout; Studies of Trees and Animals; Figure studies, etc. Aquatints and Stipples published by Ackermann about 1820. (60).

2. AGOSTINO VENEZIANO. St. Mark seated on a lion in the clouds, after Gulio Pippi. Engraving, 1518. Small 4to.

3. ALDUS (PAULUS MANUTIUS). Contemporary engraved portrait of the famous printer. Profile to left. Small 4to.

4. APPIAN (A.). Le Pont des rochers a Nantuy (Ain). Etching, oblong folio.

5. AUDRAN (BENEDICT). Joannes Paulus Bignon. Engraved portrait, after Vivian. Bust in oval, fine impression 4to, 1703.

6. BAILLIE (CAPT. W.). Guido's "Aurora," engraved in stipple and printed in carmine. Oval 4to. Inlaid.

7. —— Tavern Scene. After Ostade. Engraved in mezzotint, 1767. 4to.

8. BALL (WILFRID). Venice from the Lido. Etching, printed in brown. Oblong folio. Signed Japan proof.

9. —— Summer Evening. English scene. Etching in brown, Oblong folio. Signed Japan proof.

10. BARTOLOZZI (FRANCESCO—the most celebrated of English stipple engravers). The Black Prince presenting King John of France to his Father. Engraved in stipple after Rigaud. Folio.

*Very fine. PROOF BEFORE THE TITLE PRINTED IN COLORS.

11. —— Leonardo Da Vinci, from a drawing by himself, printed in carmine; Infant Bacchus, after Guercino. Folio. (2).

12. —— Three allegorical scenes after Burney, Hamilton, etc.; two vignette Cupids. Proofs. (5).

13. BEGA (CORNELIUS—Dutch seventeenth century etcher). Le Paysan au Chapeau bas, B. 17; La Mere au Cabaret, B. 31; and other etchings by the same. (15).

14. BEJOT (EUGENE). St. Nicholas des Champs, Paris. Aquatint and etching. Japan proof. 4to.

15. BERGHEM (N.). Pastoral scene; landscape with horses. Original etchings by the painter. 4to. (2).

16. —— The Ford; Herders and Cattle and a pastoral scene. Engravings after Berghem. Small 4to. (3).

17. BONASONE (GIULIO—B. App. 2). Love and Ceres. Engraving. Small 4to.
*Good impression.

18. BORNER (F. A.). The Artist's Daughters. After Cornelis De Voz. Mezzotint. SIGNED PROOF. Large folio.

19. BOTH (JAN). The Stone Bridge. B. 5. Original etching by the Painter. 4to.

20. —— The Muleteer. B. 6. Original etching by the Painter. 4to.

21. BROMLEY (JOHN). Rural Amusement. Mezzotint after Lawrence. Folio, 1831.

22. BRUNET-DEBAINES (A.). Burial of Wilkie, after Turner; Landscape in France. 4to. (2).
*Original etchings.

23. BRYANT (WILLIAM CULLEN). Engraved portrait published by the Century Co., 1858. Proof signed by A. B. Durand.

24. BUHOT (FELIX—Noted French etcher). La Fête Nationale du 30 Juin au Boulevard Clichy. Etching.
*Parchment Proof of this popular etching.

25. —— A Cardinal. After Vibert. Proof with Vibert's stamp. Etching. 4to.

26. BUNBURY (H. W.). Geoffrey Gambado's "Art of Horsemanship." A series of 21 humorous stipple engravings by W. Dickinson, representing the eccentricities of horsemanship. 4to. (21).

*Original impressions with large margins. Scarce.

27. BURKMAIR (HANS). A King giving audience to a Princess; Antonio Tempesta, engraved portraits of the Emperors Vitellius and Galba; Early woodcut of Hercules and the Lion. (4).

28. CALLOT (JACQUES). Scene in the festivities for the Grand Duke of Tuscany, "Battle in the Arena." Original etching. 4to, scarce.

*From the R. W. Weir collection.

29. CAMERON (DAVID YOUNG). Waterloo Place, London. Etching. SIGNED PROOF ON FINE OLD FRENCH PAPER. 4to.

30. —— Arran. Etching, oblong 4to.

31. —— English Cemetery, Rome. Effect of twilight, etching and drypoint. "D. Y. Cameron" written in the margin. Small 4to.

32. —— Winchester Cathedral. Etching. Small 4to.

33. —— Dovedale. Etching. Small 4to.

34. —— The Windings of the Wye. Etching. Small 4to.

35. —— The Valley of Lathkill. Etching. Small 4to.

36. —— On the Wye at Haddon. Etching. Small 4to.

37. CARDINAL GIBBONS. Catholic Archbishop of Baltimore. Portrait, nearly full length in robes. Colored. Folio.

38. CERVANTES. A series of 25 engravings after Coypel, illustrating "The Adventures of Don Quixote." Folio, published by John J. Williams, 1830. (25).

39. CHAHINI (EDGAR). "Saint-Germain-l'Auxerrois." Etching. Paris, 1902. Size, 7¾ by 11½ inches.

40. CHATTOCK (R. S.). Three landscapes. Etchings. One effect of twilight. Small 4to. (3).

41. CHURCH (F. S.). "A Symphony, Nineteenth Century." SIGNED ARTIST PROOF ON JAPAN PAPER. Folio.
*One of 250 impressions on Japan Paper.

42. CIVIL WAR. Two (different) portraits of Gen. Robert E. Lee, by Sartain and Walter; Col. Ellsworth, by Sartain. Mezzotint. Folio. (3).

43. CLAUDE GELÈE DE LORRAIN. The Four Goats. Original etching. Fairly good impression.

44. —— The Ford. Original etching. Small 4to.

45. —— The Setting Sun. Original etching. 4to.

46. —— The Watering Place. Original etching. Small 4to.

47. —— Mezzotint by Caracciolo, from the "Liber Studiorum" and two engravings after Claude. 4to. (3).

48. —— The Brigands; The Seaport, and another. Three original etchings by Claude. (3).

49. —— The Dance Under the Trees; Shepherd and Shepherdess Conversing. Etchings. (2).

50. —— Apollo and the Seasons; Seaport with a Stone Bridge. Etchings. (2).

51. COLORED AQUATINT. The City of Corinth. Published by R. Bowyer, Pall Mall (London), 1803, after L. Mayer. Size, 10 by 13 inches. In glazed gilt frame.

52. COLOR PRINTS. Betsy in Trouble. Stipple engraving by Schiavonetti, after Russell, PRINTED IN COLORS. London, 1798. Scarce. 4to.

53. —— "He is Dead and Gone, Lady." Scene from Hamlet. Stipple engraving by J. Hogg, after Westhall. PRINTED IN COLORS. London, 1793. Folio.

54. —— The Despatch, after Meisonnier; "Reading Magdalen," after Battoni, and miscellaneous prints including a photograph of Lenbach's portrait of Bismarck. Folio, etc. (8).

55. —— Mona Lisa, printed in brown; landscapes, and miscellaneous other prints, several in colors. Folio, etc. (10).

56. COSWAY (RICHARD). Portraits of Mr. and Mrs. Cosway. Stipple engraving by R. Thew. 4to.

57. COTTES (C.). Landscapes. Etchings printed in colors. A pair. Limited and signed proofs. (2).

58. COUSINS (SAMUEL) and WALKER (WILLIAM). Mezzotint portrait of Robert Burns, after Nasmyth. Folio. On India paper.

59. —— Another of the same. Not on India paper.

60. DANCHEZ (A.—Contemporary French etcher). Le Moulin de Lescovil. Painter etching. Fine SIGNED PROOF. 4to.

61. DARLEY (F. O. C.). Original Pencil Drawing. Allegorical sketch. Signed in two places. Folio.

62. DAUBIGNY (CHARLES F.—Celebrated French painter and etcher). Apple Trees at Auvers. Etching. 4to.

63. DAULLE (J.). Jean Mariette. Engraved portrait, after Pezne. Folio. 1747, together with portrait of Corregio, engraved by Tanje. (2).

64. DAVIS (LAWRENCE). Venice. Etching printed in blue. SIGNED PROOF. 1909.

65. DELAUNAY (N.). "Qu'en dit l'Abbé." Engraved after Lavreince. Folio.

66. DORE (GUSTAVE). A Lion, etching; Dietricy, The Charlatan, etching; Castiglione, Discovery of the bodies of St. Peter and Paul, etching; Karel du Jardin, four etchings of animal heads. (7).

67. DREVET (PIERRE—French engraver). Jean Martin Mitantier. After Largilliere. Folio.
*Third of five states.

68. —— Marie, Duehesse de Nemours. After Rigaud. Engraved 1707.

69. —— René Francois de Beauvau. After Rigaud. Engraved 1727. Mounted.

70. DURAND (A. B.—Amerieau painter and engraver). Musidora. Designed and engraved by Durand. Original impression. Folio. 1825.

71. DURER (ALBRECHT). The Little Horse. B. 96. Engraved 1505. Early impression but eut elose. Rare.

72. —— Eleven plates from the Small Passion, on wood. One is torn and some are from the worn blocks. (11).

73. —— Bilibald Pirkeymher, fac-smile; St. Ann and the Young Virgin, reversed eopy of B. 29; early engraved portrait of Durer. (3).

74. —— The Entombment of Christ. Woodcut. B. 12.

75. —— The High-priest and Johoaehim. Woodcut. B. 77. Good early impression with Latin text on the back.

76. —— The Visitation. Woodeut. B. 84. Good early impression with Latin text on the back.

77. —— The Presentation in the Temple. Woodcut. B. 88.

78. —— The Beheading of St. John the Baptist. Woodcut. B. 125. Late impression.

79. EAST (ALFRED). Distant View of Fuji. Etehing in the Japanese manner by the painter, printed in colors. 4to.

80. EDELINCK (GERARD—Famous sevententh eentury engraver). Gerbrandus van Leewen Leeraer. Portrait after Beenen. Folio.
*First state, before the name in the oval.

81. —— Messire Paul Tallemant. Engraved after Coypel. Folio.

82. —— Portrait de Madame Helyot. After Frere Luc. Folio.

83. —— Ant. Furetiere. After De Seve. Folio. Margins cut close.

84. —— Hyacinth Rigaud. After himself. Folio.

85. EDWARDS (S. ARLENT). Impressions from the defaced plates of his Madonna after Botticelli, Lady Hallet, Lady Sheffield, Marie Louise, and others, etc. 12 plates bound in a folio volume.

*With an autograph presentation inscription by the artist.

86. —— Impressions from the defaced plates of his mezzotints of Botticelli's Madonna, Mrs. Benwell and Miss Farren. (3).

87. EMBLEM PLATES. A collection of 48 sevententh century German engravings of emblems, with text in German and Latin. The background of each print gives a view of a European town. (48).

88. ETCHINGS. River Landscape by Samuel Colman, proof; River Landscape by C. F. Allbin, SIGNED PROOF; Landscape on the Rhine by Van Aken. 4to. (3).

89. FESSENDEN (DE WITT H.). Rheims Cathedral. Eaching. SIGNED PROOF. Folio.

90. —— Evereux Cathedral. Etching. SIGNED PROOF. 4to.

91. FRENCH CATHEDRALS. Abbeville; Notre Dame, Paris; Hotel de Ville, Arras; St. Omer; Brussels (Belgium); Amiens; etc. Fine folio engravings by John Coney, 1831. (11).

92. FULLWOOD (A. HENRY). Eetching; A Scotch Street Scene (Edinburgh?). SIGNED PROOF.

*An autographed presentation copy to Frank Brangwyn.

93. FULLWOOD (JOHN). Landscape; Night Scene in a Wood. Etching. Folio. SIGNED PROOF.

94. GAUJEAN (EUGÈNE). Countess of Gower and Child. after Lawrence. Etching. SIGNED PARCHMENT PROOF.

95. GHISI (GIORGIO). Cupid and Psyche. Engraved 1574 after Giulio Romano. 4to.

96. GIFFORD (R. S.). The Mouth of the Apponigansett. Proof before letters on india paper. Folio.

97. HADEN (SIR F. SEYMOUR). Egham Lock. Etching. Early and scarce state showing traces of the work in the sky. Signed proof.

98. —— Ye Compleat Angler. Etching. 1877.

99. —— From the Bridge at Cardigan. Etching 1869. Fine early impression on thin French paper.

100. —— A Brig at Anchor. Etching. On thin Japan paper.

101. HAIG (AXEL H.—Distinguished Swedish etcher). Windsor Castle; the Round Tower. Etching, 1887. Signed proof.

102. —— Windsor Castle from the River. Etching, 1900. Signed proof.

103. —— An Old German Mill. Etching, 1880. Signed proof.

104. —— Balmoral. Etching, 1901. Signed proof.

105. —— Linlithgow Castle. Etching, 1901. Signed proof.

106. —— Street Scene in Cologne. Etching, 1891. Signed proof.

107. —— Interior of Durham Cathedral. Etching, 1909. Signed proof.

108. —— Haig in His Studio. Etching, by W. H. May, 1889.

109. HESELTINE (J. P.). Near Ramsgate, etching, signed proof; The Market Place, etching; The Connoisseur, after Fortuny; The Dead Stag, by Landseer, etc. (6).

110. HOLLAR (WILLIAM). Eleven prints from his series of Women of Europe, showing the costumes of the middle of the seventeenth century; together with three similar prints of men. (14).

*From the R. W. Weir collection.

111. —— Duke of Suffolk; Henry van der Borcht; and two other portraits engraved after Holbein. (4).

112. HOPFER (DANIEL—Early German engraver). Christ on the Cross. Fine impression from the Royal Galleries, Berlin, and another collection.

113. JACQUE (CHARLES). Etchings; Cattle at the Drinking Place; Return of the Herd; and Forest at Fontainebleau. Fine early proofs. (3).

114. —— La Bergère; Le Retour Des Champs; etc. India proofs. (4).

115. —— Le Matin; Le Troupeau; Coq et Poules; etc. (5).

116. KAUFFMAN (ANGELICA). Cimone e Ifigenia; Abelardo e Eloisa; Giudizio di Paride. Engravings by Pedro. (3).

117. LALANNE (MAXIME). Cows in a Wood. Painter etching. 4to.

*China Proof from Lalanne's own collection.

118. —— The Black Rocks. Painter etching. 4to.

*Proof on Dutch paper from Lalanne's own collection.

119. —— Paris from the Louvre; with three small etchings on one sheet. PROOFS. (2).

120. —— Vue Prise du Pont St. Michel; A Haarlem. Etchings. (2).

122. LARMESSIN (N. De—French eighteenth century engraver). Louis XV in Armor. Oval portrait after Vanloo. Small folio.

123. LEGROS (ALPHONSE—One of the most sought for of modern French etchers). La Bergerie sur le Coteau. Etching. SIGNED PROOF.

124. —— The Ford. Etching. SIGNED PROOF.

125. —— Sculptured Base of a Column. Etching. SIGNED PROOF.

126. —— Death and the Old Man; The Violin Player. Etchings. Proofs. (2).

127. —— E. J. Poynter; A. J. Dalou. Etched portraits. Proofs. (2).

128. —— A Breton Beggar; L'Incendie; Marteau De Porte. Etchings. (3).

129. LENFANT (J.). Ludo. Montenard de Lavergne. Portrait engraved after J. Dieu. Large folio. Cut close.

130. LEVERING (ALBERT). Humorous pen-and-ink drawing, "The Unwiseman Reads His Poetry," signed; P. Chambers; A Barque in Sail, signed pencil drawing. (2).

131. LINCOLN (ABRAHAM). Half-length to left, seated; half-length to right. Both mezzotints, by Wm. Sartain. (2).

132. —— "Triumviri Americani." Profile vis-a-vis heads, in a medallion. Photo-chromo of a bronze by W. Miller. Folio.

*Written on it is: "Artist's Proof, Wm. Miller."

133. LUCAS VAN LEYDEN. Christ Before the High Priest. B. 46; Christ on the Cross, B. 52. Engraved 1521. (2).

134. McARDELL (JAMES). Lady Fortescue. Mezzotint, after Reynolds. Folio.

135. McNEVIN (JOHN—American artist). Holy Trinity P. E. Church, Brooklyn, N. Y. Interior View at Time of Service. Original water color, signed and dated 1866. Size, 15 by 11½ inches. Gilt and glazed frame.

136. MARTINET (ACHILLE). Charles I. After Delaroche. Folio engraving. Open letter proof.

137. MASSON (ANTOINE—French engraver of the seventeenth century). Portrait of the engraver by himself. Folio, with the date of his death added.

138. MASTER B. OF THE DIE. The Coronation of the Virgin, one of his largest plates, from the R. W. Weir collection; St. Roch, from the P. Mariette collection, with his autograph and date 1670. (2).

139. MECKENEM (ISRAEL VAN). The Nativity. B. 6. Very rare and early engraving, but has been torn and neatly repaired.

140. MEISSONIER. Breakfast with the Abbé. Etched by Rodriguez. SIGNED PARCHMENT PROOF.

141. MELLAN (CLAUDE). The Head of Christ. Folio. Laid down.

*Engraved in a single line commencing at the tip of the nose.

142. MENPES (MORTIMER—Pupil of Whistler). Scene on the Thames. Etching, printed by Menpes. SIGNED PROOF.

142a. MERYON (CHARLES—The most noted of nineteenth century French etchers). Le Petit Pont. Etching. Publié par L'Artiste. Imp. A. Delatre, Rue St. Jacques, 171.

*Fine India Proof. Practically the first published state of the completed plate. Later the words *"Publie,"* etc. were erased.

143. —— Pompe Notre Dame. India Proof. Etching.

*This is probably the issue of the etching published by "L'Artiste" (sixth of nine states) but the inscription has been cut off and the print mounted on larger paper.

144. —— Le Stryge. With the title and address of Delatre. Etching.

*One of the most famous of Meryon's etchings popularly known as the "Devil of Notre Dame." Only 30 copies were printed of this state of the print.

145. —— Ministere De La Marine. Etching. With title and monogram of Meryon. On Large Paper.

146. —— Le Grand Chatelet. With title, etc.

147. —— Salle Des Pas-Perdus. With title, etc.

148. —— Fishers of the South Sea. Etched after Zeeman.

149. —— Nouvelle Calédonie. Case indigène. Etching.

150. MILLET (JEAN FRANCOIS—Painter of "The Angelus"). La Bouillie. (Mother Feeding Her Child). Fine impression of the plate after the copper was reduced in size. Original etching by the painter.

151. MORAN (M. NIMMO). "'Tween the Gloamin' and the Mirk, when the Kye come hame." PROOF BEFORE LETTERS ON INDIA PAPER.

152. MORGHEN (RAPHAEL). Francisci de Moncada. Full length in armor on horseback. Engraved after Vandyck. Large folio. INDIA PROOF.

153. MORLAND (GEORGE). Drawing Studies. Eight of the original plates (in the wrappers) from Morland's Drawing Books, 1792; together with four similar plates by James Ward. Soft-ground etchings. (12).

154. MULLER (HANS—Early German engraver). Portraits of Johann van Leyden and Bernt Knipperdolling, after Aldegrever. Folio. (2).

155. MURRAY (CHARLES O.—English etcher). Oxford. SIGNED PROOF.

156. —— Shakespeare's Tomb, Stratford-on-Avon. Folio.

157. NANTEUIL (ROBERT—Celebrated French portrait engraver). Cardinal Mazarin. "Nanteuil ad vivum del. et sculpebat . . . 1656." Folio.
*First state.

158. —— Cardinal Mazarin. "Nanteuil ad vivum del. et sculpebat 1658." Folio. The only state.

159. —— Louis Hesselin; Conseiller d'Etat. Engraved 1658. Folio.
*First state. From the Martin Folkes collection.

160. —— Messire Francois Lotin De Charny. Folio.
*From P. Mariette's collection with his autograph.

161. —— Cl. Regnauldin D. De Bercy, etc. Engraved 1658. Folio.
*Second of five states.

162. —— Charles D'Orleans, Comte De Dunois. After Ferdinand. Engraved 1660. Folio. Only state.

163. MARIE JEANNE BAPTISTE DE SAVOYE. After Laurent du Sour. Folio. 1678.
*First state.

164. —— Petrus Seguierius. After Le Brun. 1657. Folio.
*Second of three states..

165. —— Petrus Seguierius. The large plate. Large folio.

166. —— Anne Infante D'Espagne. (Ann of Austria). From life. 1666. Large folio.

167. —— Cardinal Mazarin. Engraved 1656. Folio.

168. —— Ludovicus Hesselin. From life. 1658. Folio.

169. —— Henri D'Orleans, Duc De Longueville. After Champaigne. Small folio.

170. —— Charles Emmanuel II, Duc De Savoye. Engraved 1668.

171. —— Louyse Marie, Reine De Pologne. After Juste. 4to. 1653.

172. —— Antoine Barberin, Cardinal. From life. 1663. Cut close.

173. NEW YORK IN 1645. The Foot of Broad Street, 1645. Etching, by W. H. Wallace. 4to.

174. NICHOLS (C. M.). A Garden at Lourdes. Etching. SIGNED PROOF.

175. —— An Old English Village. Etching. SIGNED PROOF.

176. OSTADE. A Man and Woman Conversing. Etching. Size, 4 by 4½ inches.

177. PALMER (SAMUEL—Noted English etcher). Sunset. Etching. 12mo.

178. PARRISH (STEPHEN). The Inner Harbor, Gloucester. PROOF BEFORE LETTERS ON INDIA PAPER. Folio.

179. PENCZ (GEORGE—One of the "Little Masters"). Medea. Engraved 1539. Good early impression.

180. —— Rhetoric; Music; Arithmetic; Geometry. (4).

181. PENNELL (JOSEPH). Skyscrapers, Broadway, N. Y. Lithograph. Folio. SIGNED PROOF.

182. —— Building the Building, N. Y. Lithograph. Folio. SIGNED PROOF.

183. —— Chestnut Street Bridge, Philadelphia. Etching.

184. —— Chestnut Street Bridge, a Sketch. Etching.

185. —— Philadelphia. Etching. Japan proof.

186. PHOTOGRAPHS. Oriental Scenes; Views in Algiers; etc. Mounted. (45).

187. —— Photographs of Paintings by Schreyer, Turner, Baugniet, Dubufe and others. Mostly large size. (73).

188. —— A similar lot, including paintings by Vibert, Fromentin, Frits von Uhde, Detaille, etc. (92).

189. —— A similar lot, including paintings by Madrazo, Verestchagin, Rembrandt, etc. (90).

190. PICART (STEPHEN). Hyacinth Serroni, Bp. of Mande. Engraved portrait. Ca. 1674. Folio. Cut close.

191. PIERCY (RALPH). St. Maclou, Paris. Large folio etching. SIGNED PROOF.

192. PIRANESI (G. B.). Veduta del Pantheon; The Last Supper, by Goltzius; Bacchanalian Scene, by Podesta; Moonlight, by Reynolds, mezzotint, after Pyneker; etc. (8).

193. PLATT (C. A.). (A Corner in Portland, Me.). Etching. 4to. Japan proof.

194. —— Canal Boats on the Thames. PROOF BEFORE LETTERS ON INDIA PAPER. Folio.

195. POPE BENEDICT XIV. Line engraved portrait after the painting by Aug. Massuccius. With short biographical account (few words illegible). Rome, 1741. Folio.

196. PORPORATI (CARLO A.—Pupil of Wille). Venus Caressing Love. Engraved after Battoni. Folio. Cut close.

197. PORTRAITS. John Rainold, by Blooteling; Claude Mellan, by Lepicie; Madame Fulgar, by Raphael Morghen; early portrait, by Matthew Kussel, a duplicate from the Berlin Museum; Lord Lovat, after Hogarth; Mr. Barrymore, in colors; Napoleon; etc. (19).

198. PROPERT (J. LUMSDEN). Kew Bridge. Etching. SIGNED PROOF.

199. —— Chiswick. Etching. SIGNED PROOF.

200. —— Greenwich. Etching. SIGNED PROOF.

201. —— Romney. Etching. SIGNED PROOF.

202. —— La Salute, Venice. Etching. SIGNED PROOF.

203. REMBRANDT VAN RHYN. Abraham Conversing with Isaac. Etching, 1654. From the Pokorny collection with stamp.

204. —— Christ and the Samaritan Woman. Etching, 1658. With small margin.

205. —— Madonna with the Cat and Serpent, late impression; Abraham Fransz, late impression; Rembrandt with a broad hat and embroidered cloak, copy. (3).

206. —— David Praying. B. 41.

207. —— Christ Disputing with the Doctors. B. 64.

208. —— The Death of the Virgin. B. 99. Has been backed.

209. —— St. Jerome in the Dark Manner. B. 105.

210. —— Medea; or, The Marriage of Jason and Creusa. B. 112.

211. —— The Bathers. B. 195.

212. —— St. Peter and St. John Curing the Paralytic. B. 94. Very late state with "R. F." etched on a column.

213. —— The Stoning of Stephen, damaged; and copies and late impressions of Utenbogaert, Abraham and Isaac, etc. (5).

214. —— A Man Seated Reading (by Jan Lievens); etching after Rembrandt, by De Marcenay; Old Woman with a Ruff, etched after Rembrandt; etc. (5).

215. ROBERTSON (H. R.). Landscape with Cattle, signed proof etching; Leon Gaucherel, five title-pages etched; The Fowler, by J. C. Hook; Dieppe, by Huard; Vibert's The Matador, by Rajon; Columbus, by Mercuri. (10).

216. ROTHWELL (S.). Etchings: A Landscape, and a Mediaeval Preacher. Both signed proofs. (2).

217. RUET (A.). The Violinist. Etched after Louis Leloir. SIGNED PARCHMENT PROOF.

218. RUYSDAEL (J.—Flemish Painter, etched a few plates). Eaux-fortes de Ruysdael. Reproduites et publiées par Amand-Durand; texte par George Duplessis. Complete set of the twelve perfect fac-similes. With the original wrapper and cloth portfolio.

219. SCHÄUFFLEIN (HANS.). The Annunciation, folio woodcut, with German text; eight woodcuts from the Passion of Christ, and another woodcut by the same (Pyramus and Thisbe?). (10).

220. SCHIAVONETTI (L.). The Deluge, after Michelangelo; Landscape, by Pieter van Bemmel; Hercules and the Nemean Lion, by De Larmessin; Landscape, after Gainsborough, mezzotint, by Reynolds; etc. (8).

221. SCHMIDT (G. F.—German engraver). Frederic Henry Louis, Prince de Prusse. Engraved 1767, after Vanloo. Folio.

222. —— J. B. Rousseau. Engraved after Aved; An Oriental, original etching, by Schmidt, in Rembrandt's manner. (2).

223. SCOTT (H.). Etchings; Sunrise and two Cathedral Views. Proofs. (3).

224. SCOTT (SIR WALTER). Engraved portrait, by A. G. Campbell, after Sir. J. W. Gordon. Folio.

225. SETTIN (P. F.). On the Rhine, signed proof; Bastien-Lepage's Potato Gatherers, etched by Mercier, five states of the plate; J. H. MacLachlan, The New Moon; A Gale, after Vandevelde, by Lupton; Maecenas' Villa, after Wilson, by Turner; Courbet, The Musician. (10).

226. SHARP (WILLIAM—English engraver). Diogenes in Search of an Honest Man. Engraved after Salvator Rosa. Folio. 1792.

227. SPORTING. "Dodgson's Racing Incidents"; "Saddling the Favorite, Preparing to Start," and "No Go, He Won't Have It." Painted by T. N. Walsh, engraved by C. R. Stock. Aquatints in color. 4to. (3).

228. TOUSSAINT (H.). Rhiems Cathedral. Etching. Proof.

229. —— Amiens Cathedral. Etching. Proof.

231. TROUVAIN (ANTOINE). Jean Jouvenet. Engraved portrait after himself. Fine impression, but cut close. Folio.

232. TURNER'S LIBER STUDIORUM. Cows Under a Bridge. Mezzotint, by T. Lupton, drawn by Turner. Marked "Proof."

233. VAN SCHUPPEN (P.). Engraved portrait of Christian Francis de Lamoignon, after Le Seve. Folio. 1675.

234. —— Carolus D'anglure de Bourlemont. After Ferdinand. Folio. 1665.

235. VAN SOMPEL (P.). Rodolphus II, King of Hungary. Bust in armor within border of genii and trophies. Engraved after Soutman. Folio.

236. VAN VLIET (J. G.). The Peddler. Etching in the manner of Rembrandt.

237. VEYRASSAT (J.—Modern French etcher). "Eaux-fortes par J. Veyrassat." A series of thirteen small and finely executed etchings with etched title-page, mostly India proofs. Scarce original set. (14).

238. —— The Ferry, painter-etching; and, The Horse Fair, after Rosa Bonheur, India proof. 4to. (2).

239. WALKER (J. AITCHISON). Dogs, signed proof etching; Landscape, by David Law; Portrait, etched by Rajon; Landscape, unsigned etching; Reybaud, Acts of Mercy; St. Sebastian, after Ribot. (6).

240. WALKER (HERMANN A.). Der Langer Franz, Frankfurt. Signed proof. Scarce.

241. WARD (JAMES). Mezzotint portrait of G. F. Cooke in the character of Iago, engraved after Green. Folio. Early and good impression.

242. WASHINGTON (GEORGE). The Home of Washington. Folio lithograph.

243. —— Old-time chromo portraits of George and Martha Washington, together with a reproduction of a rare early portrait, "Washington and Liberty." (3).

244. WATSON (JAMES). Mezzotint portrait of Lady Almiria Carpenter, after Reynolds. Folio. Cut close.

245. WHISTLER (JAMES McNEILL). Reading in Bed. Etching. Old impression printed on a leaf from an old book.

246. —— Florence Leyland. Etching, with inscription "I Am Flo." Dutch paper proof.

247. —— Street at Saverne. Etching. Proof on old French paper.

248. —— Chelsea Bridge and Church. Etching. Printed on thin Japan paper.

249. —— The Punt. Etching.

250. —— Portrait of Whistler. By T. R. Way. SIGNED PROOF.

251. —— Title to the French Set. Etching. Fine early proof on toned China paper.

252. WILLE (J. G.—Celebrated German engraver). Bonne Femme de Normandie. Engraved after P. A. Wille. 4to.

*This and the following are two of the most famous of Wille's plates.

253. —— Soeur De La Bonne Femme de Normandie. Companion plate to the above.

254. —— Louis Phelypeaux, Comte de Saint Florentin. Full length in richly ornamented dress. After Tocque. Folio.

255. —— Frederic II. Roi De Prusse. Cut close.

256. WILLIAMS (A.). Anne Hathaway's Cottage, signed proof, etching; Hayfield, by P. Robertson; Oriental Scene, by the same; Alt Markt, Cologne, by Thomas; White Chute, Nepigan River, by L. M. Yale; Plaintive Duet, by W. H. Trood, signed proof. (6).

257. WYLLIE (W. L.). The Worcester, Greenhithe, trial proof; Tide Time, Woolwich Reach; Black Diamonds, Bugsby's Hole. (3).

258. ZILCKEN. (P.). Dordrecht. SIGNED JAPAN PROOF. Etching.

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